



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.
15-17 East 40th Street.
Tel. 7180 Murray Hill.
JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street.
REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

CHANGE OF ADDRESS.

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES.

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK.

Brentano's, Fifth Ave. and 27th St.
William R. Jenkins, 851 Sixth Ave.
Powell's Art Gallery, 983 Sixth Ave.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

LONDON	
American Express Co.	Haymarket
Art News Office	17 Old Burlington St., W.
PARIS	
Brooklyn Daily Eagle	53 Rue Cambon
Morgan, Harjes & Cie	31 Boul. Haussmann
American Express Co.	11 Rue Scribe
Munroe et Cie	7 Rue Scribe
Student Hostel	93 Boulevard Saint-Michel
The American Art Students' Club	4 rue de Chevreuse
Lucien Lefebvre-Foinet	2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ART AND BOOK SALES.

NOTICE TO BOOK AND ART COLLECTORS.—The American Art News, having competent representatives at all art and literary auctions of importance, to record prices and buyers for its lists, is prepared to execute orders at a moderate charge, for the purchase of books, prints, pictures, art objects, etc., at such auctions.

The Art News has at its office catalogs of all important art and literary sales with prices and buyers' names marked, and can furnish these marked catalogs for a moderate price. Catalogs of coming sales will be sent in advance, if money for postage charges is enclosed with order in advance.

THE VINDICATION OF VOLPI.

If any evidence were wanting of the short memory and volatile temperament of the American people, and especially of the American art loving and buying public, it is furnished by the result of the sale, approximately for nearly a million dollars last and this week of the art treasures from Professor Volpi's Florence Davanzati Palace and his Villa Pia residence in the Italian city.

This result, unexpected even by the auctioneers when the collections were first brought them for sale, and presumably by the owner himself, while the art objects and pictures were of more than ordinary rarity and value, and while the sale was advertised with

accustomed adroitness and liberality of space by the auctioneers, was chiefly due to the present abundance of money in the community, and to the high prices brought at the early sessions of the sale, which produced an excitement in social, as well as art circles.

Intelligent observers, whose memories need only reach back a year, are recalling the fact that last Autumn Professor Volpi, an elderly man of attainment and position in his native land, and an eminent authority on early European art—through whose Gallery have passed many of the greatest pictures in the most noted American private collections, was virtually a prisoner, when he first visited these shores, on Ellis Island, there detained by the Immigration authorities on a serious charge involving his morality, as seen from the American official viewpoint. From this duress and charge, he was only released through the quick and decisive action of the Italian Ambassador at Washington. At the time, the very dailies which have been publishing long and laudatory stories of the Volpi sale and of Prof. Volpi himself, were publishing stories of his detention and the unfounded charges against him. Further, when after Prof. Volpi had left Ellis Island, and modestly showed to the art world the fine pictures he had brought with him, there was a shrugging of shoulders in art circles, an indisposition to accept some of the paintings as valid, and Prof. Volpi failed to sell his pictures and returned to Italy last Spring, a discouraged and disappointed man wondering "what manner of men" were the Americans.

Happily now Prof. Volpi has been vindicated—not personally, for he needed no vindication of his private life and character, but as to the worth of his possessions. The incident is not a creditable one for Americans to contemplate, but perhaps it was to have been expected after the experience of Admiral Dewey—hailed as a hero after his return from Manila in 1898, and his name publicly hissed six months later, because he chose to sell a house in Washington which had been presented him, as he could not afford its upkeep. A year and a half ago the American people were howling themselves hoarse over the murder of their countrymen, women and children on the "Lusitania." Even the name of that ill-fated boat is hardly ever mentioned now in press or public assemblages, and still a quarter of one per cent. of American voters, returned to power on Nov. 7 President Wilson, who declared he would hold those responsible for the Lusitania's sinking, to account.

For years Americans have criticised the French for their lightness of character and volatile hysterical temperament. France—which has given and is giving the most sublime example of calm resolute courage under the fiercest trials any nation ever encountered. Let us be honest. Let us "cast out the beam from our own eye" before we attempt to "remove the mote" from that of others. Prof. Volpi has unconsciously, through his experience here, given Americans a convincing object

lesson of their now great and growing failings—those of volatility, lack of seriousness, save in money getting, and conveniently short memories.

CORRESPONDENCE

Election's Effect on Art Trade.

Editor AMERICAN ART NEWS:

Dear Sir:
I am astonished at the indiscretion of the AMERICAN ART NEWS, in dropping into partisan politics in its issue of Nov. 11. It is not merely that it is not done well, but the wonder is that it should be done at all. Your Democratic readers and others who favor President Wilson, who number perhaps more than you suppose, are likely to be more offended than your Republican readers gratified at the surprising departure from the true function of an art journal. Without going into the question of the preponderance of sentiment in "art business circles," it is certainly far from true that it is "the universal opinion in the American art world that the defeat of President Wilson would be of far more benefit to the art business, to the dealer, artist and collector than would that of Mr. Hughes."

Yours very truly,
A. Augustus Healy.
Cold-Springs-on-Hudson,
Wyndwold,
Nov. 12, 1916.

[We regret that our frank expression of opinion as to the general feeling of and in the art trade on Mr. Wilson's re-election which we were careful not to make in any possible way partisan or prejudiced, has offended a gentleman for whom we hold so high a regard as an intelligent and generous art patron and collector as Mr. Healy—but we cannot withdraw or alter this opinion. It seems to us that Mr. Healy like some few others of his position in the more intelligent and educated sections of the United States, who supported President Wilson for re-election, did so probably unconsciously from old party traditions, which proved stronger than their Americanism—we will not say patriotism. We must, without conceit, also state that our opportunities and sources of information as to the general feeling and opinion of the art trade on any subject, which affects its interests, are necessarily better than even Mr. Healy's, and we must assure him that we spoke of what we knew.

While we agree with Mr. Healy that our expression of opinion on this matter might not, at first thought, appear to be within the functions of an art journal, we must disagree with him in his statement that "We have dropped into partisan politics." We expressed no opinion whatever as to the relative merits of President Wilson and Mr. Hughes as Presidential candidates, nor as to the merits or claims of the two parties whose flag bearers they were. But we did and do feel that as an unofficial independent organ of the art interests of the country it was our privilege, and in a sense, our duty, to state what we believed and still believe to be the truth as to the effect upon said trade of the result of the world's most important event to the American art, as well as the European business, that has occurred in a general

If we have offended Democratic partisans by our frankness and honesty we feel that we have done our duty to our patrons and readers in general. It

is the function of an honest journal to tell the truth—even if at times this sometimes hurts.—Editor.]

The Engravers "Havell" Honored.

Editor AMERICAN ART NEWS.

Dear Sir:
The article by George Alfred Williams in the current issue of the "Print Collector's Quarterly" on "Robert Havell, Jr., Engraver of Audubon's 'The Birds of America,'" is attracting wide attention. Mr. Fitz Roy Carrington, editor of the "Quarterly," and Curator of Prints at the Boston Museum, as well as Mr. Williams, have received a number of letters especially appreciative of what is considered one of the most important pieces of Americana to appear in some time. With the recent high prices obtained at the Halsey sales for prints by the Havells, interest in these men and their splendid aquatints is brought once more to the fore. The various authorities on engraving make quite plausible mistakes regarding the work of Robert Havell, Sr., and Jr., and it is to Mr. Williams' article the collector may look for definite information.

"The Genealogical Chart of the Havell Family," that accompanies Mr. Williams' article, leaves no doubt as to the placing of not only the two Roberts, but the numerous other Havells, all of whom were identified with some form of art activity during the early 19th Century. The most important contribution Mr. Williams makes to the history of engraving is the fact that it was the son Robert Havell, Jr., and not the father, Robert Havell, Sr., who engraved "The Audubon Birds."

It is also interesting to learn that Havell, Jr., became a representative American citizen, who played his part in the development of art in this country. He was connected, in 1847, with the American Art Union, and was authorized as agent in the United States to receive subscriptions for its funds.

Boston, Nov. 27, 1916.

MR. KAHN'S ART ADDRESS.

That enlightened and benevolent patron of music, the drama and the fine arts, Mr. Otto H. Kahn has just had published by the Shakespeare Tercentenary Celebration Committee, his pertinent and informing remarks, on "Art and the People," delivered at the dinner, on May 4, 1916. As Mr. Kahn truly says: "In this great country, with its vast mixture of races, all thrown into the melting pot of American traditions, climate and surroundings, there is the raw material of a splendid artistic development."

And this Mr. Kahn with his taste, his time and his fortune has contributed most intelligently to further.

SAN FRANCISCO'S EARLY DAYS.

The publisher's announcement and specimen pages of Michael Williams' "Old San Francisco," to be issued by Mr. Hill Tolerant, gives promise of an exceptionally well printed and illustrated work. It will be issued in the summer of 1917, at the publishers' Print Rooms, 540 Sutter St., San Francisco. It will be "A Study—Both Historical and Psychological of the Most Personal and Romantic of American Cities." Among the specimen illustrations are San-some St. in 1850, a colored plate; Mission Dolores, 1860; the fire of 1851, the Cunningham Wharf; the corner of Montgomery and California Sts. in 1853; and a reproduction of Deroy's early colored view of the city, published in Paris by L. Turgis. The title page and headband designs are by Ray F. Coyle, after old Spanish motifs, and Maynard F. Dixon is to contribute sketches of old San Francisco characters and types. There will be a bibliography of works relating to the City by Boutwell Dunlap. The work is to be in two volumes printed on Kelmscott hand-made paper and set by hand in 14-point Caslon cast from the original font made by William Caslon in 1722. There will be issued a limited edition, the subscription price of which will be \$50.

OBITUARY.

Mrs. Catholina Lambert.

The many friends of Mr. Catholina Lambert will regret to learn of the death on Monday last at his residence "Bella Vista" castle near Paterson, N. J., of Mrs. Lambert, after an illness of some months.

Mrs. Lambert, who was a woman of exceptional sweetness and beauty of character, well proven by the sympathy and aid she gave Mr. Lambert in his recent financial troubles, was the widow of Dr. James Bibby of New York when she married Mr. Lambert 12 years ago. She leaves a son, Dr. Harry L. Bibby of New York.

FOR YOUNG DECORATORS.

The theme of the fourth competition of the Friends of Young Artists, which is for decorators, is "A Decorative and Appropriate Panel for Lobby of a Theatre." It was selected by Mrs. Harry Payne Whitney.